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# The UNIVERSITY COURSE of MUSIC STUDY

*Piano Series*

*A STANDARDIZED TEXT-WORK ON MUSIC*

*For CONSERVATORIES, COLLEGES PRIVATE TEACHERS AND SCHOOLS*

A Scientific Basis for the Granting of School Credit for Music Study

ARTISTS' DIVISION
(GRADE SIX)

CHAPTER XI

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music

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# XI

# HUNGARIAN RHAPSODY NO. 11

FRANZ LISZT

This is the most popular of the twenty Rhapsodies by Liszt. They are called Rhapsodies because they resemble in content, form and character those improvised, fragmentary poems which were sung or recited by the wandering troubadours and rhapsodists of the olden time. Gipsy life and sentiment, in all its temperamental and moody phases, is pictured in these compositions. Liszt has called them Hungarian because the Hungarians had adopted the Gipsies as their national musicians, and he wished to pay a tribute to the Hungarian Government for its hospitality towards the Gipsy tribes.

In Gipsy melodies one finds three different distinct forms: the Lassan, a song of melancholy, mournful character, in slow time; the Friska, a bright, capricious and merry movement; and the Czardas, a wild and exciting dance, resembling the oriental Dervish dance.

At the opening theme of the Second Rhapsody one might imagine that night settles over the plains and that the Gipsies gather around their campfire. One old leader among the tribe begins singing an old folk song. After awhile he is joined by some of the women's voices. Light-footed dancers begin to enliven the scene with their characteristic dances, accompanied by castanets. The dance becomes faster and wilder until it culminates as in a whirlwind, emphasized by the fiery Cadenza. All then settle down to rest. The opening Theme occurs again. In the Friska movement, daybreak is pictured, with birds singing. The whole tribe begins its activities and happiness prevails.

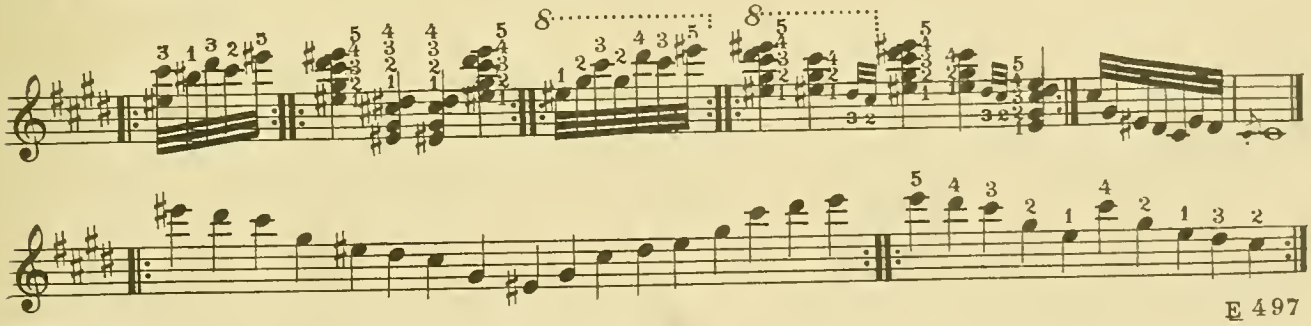
In practising this composition, great care should be taken to follow the pedal markings. Make sure that the Pedal is used after the *chord* has been played, and released at the given sign. The phrasing also should be carefully observed: *legato* for the passages contained within the *slurs,* and *staccato* where indicated.

Most students are not sufficiently careful in observing finger markings, note-values and pauses. One can obtain satisfactory results only by reading a composition repeatedly, and absorbing it mentally before it is practised.

During the middle portion (35 to 50) the left hand should imitate castanets. It is better first to practise many of the difficult passages (24 to 61) in sections, as shown in Illustration No. 1, then the whole passage completely.

All Grace notes and other embellishments in this Rhapsody require to be accented; also they will take a part of their time value from the preceding tone, as with all embellishments of the Romantic School.

**Illustration No. 1**



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# MEMORANDA

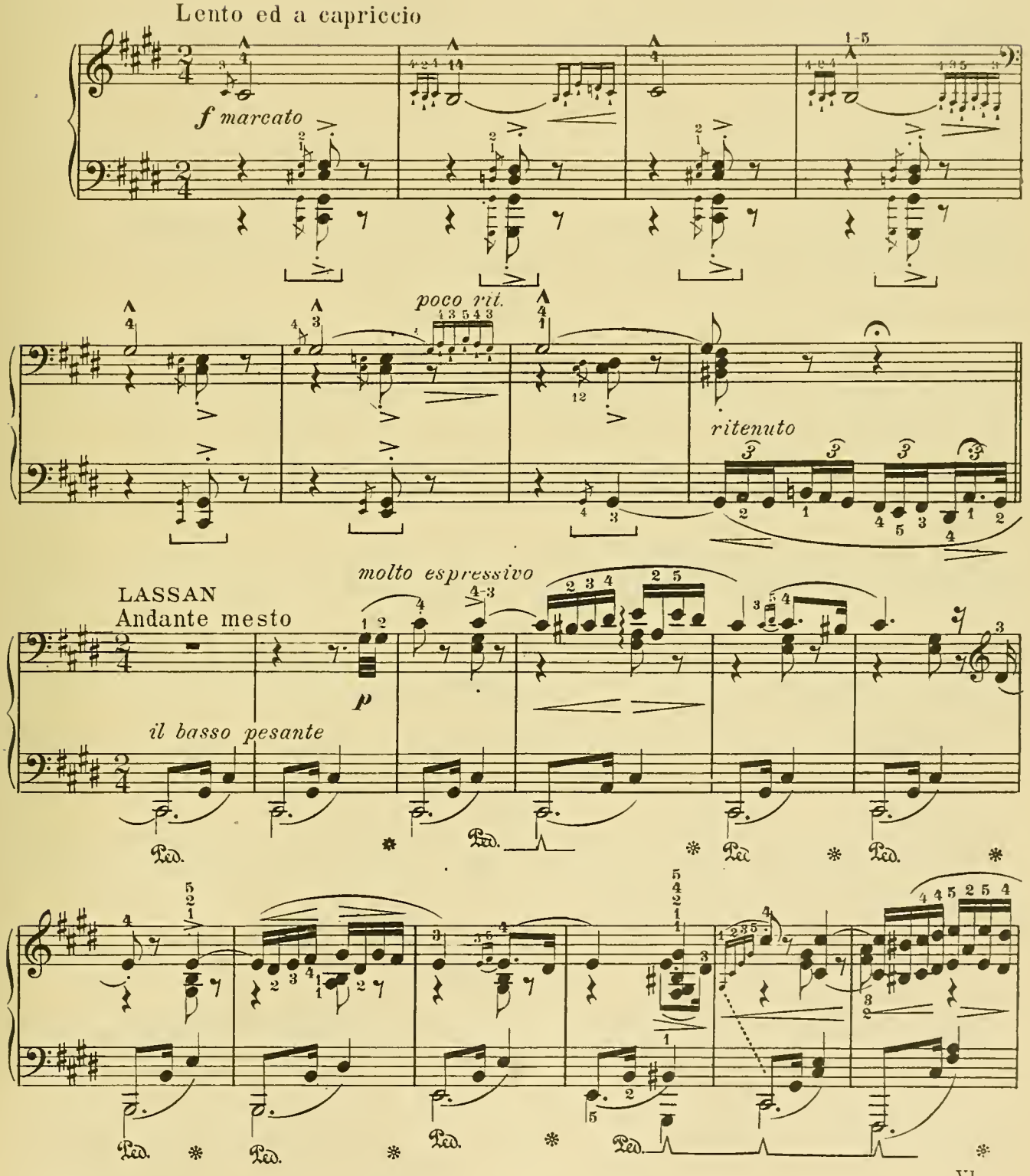
# HUNGARIAN RHAPSODY

## RHAPSODIE HONGROISE

### Nº II

*Edited by*
*Homer N. Bartlett*

FRANZ LISZT



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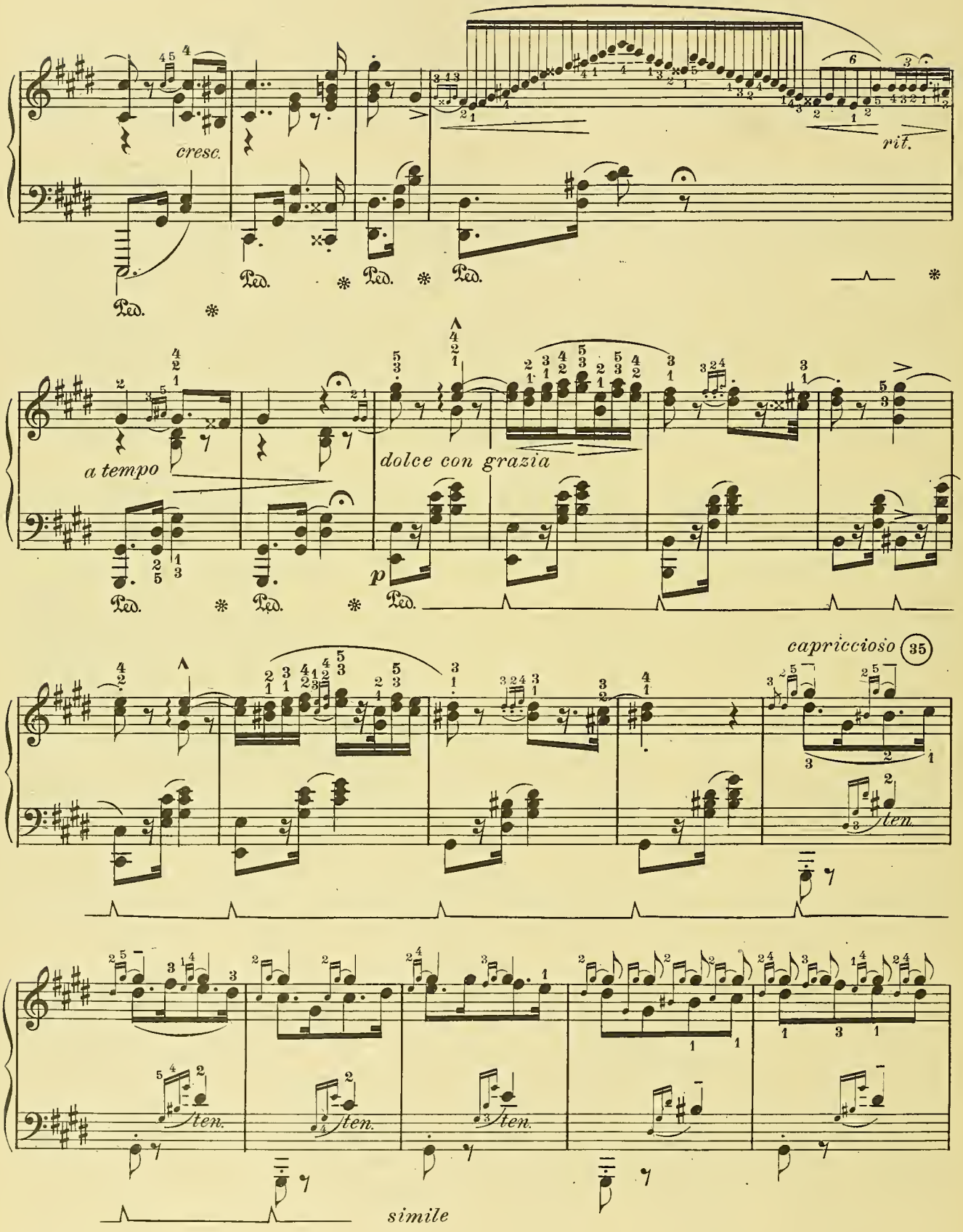
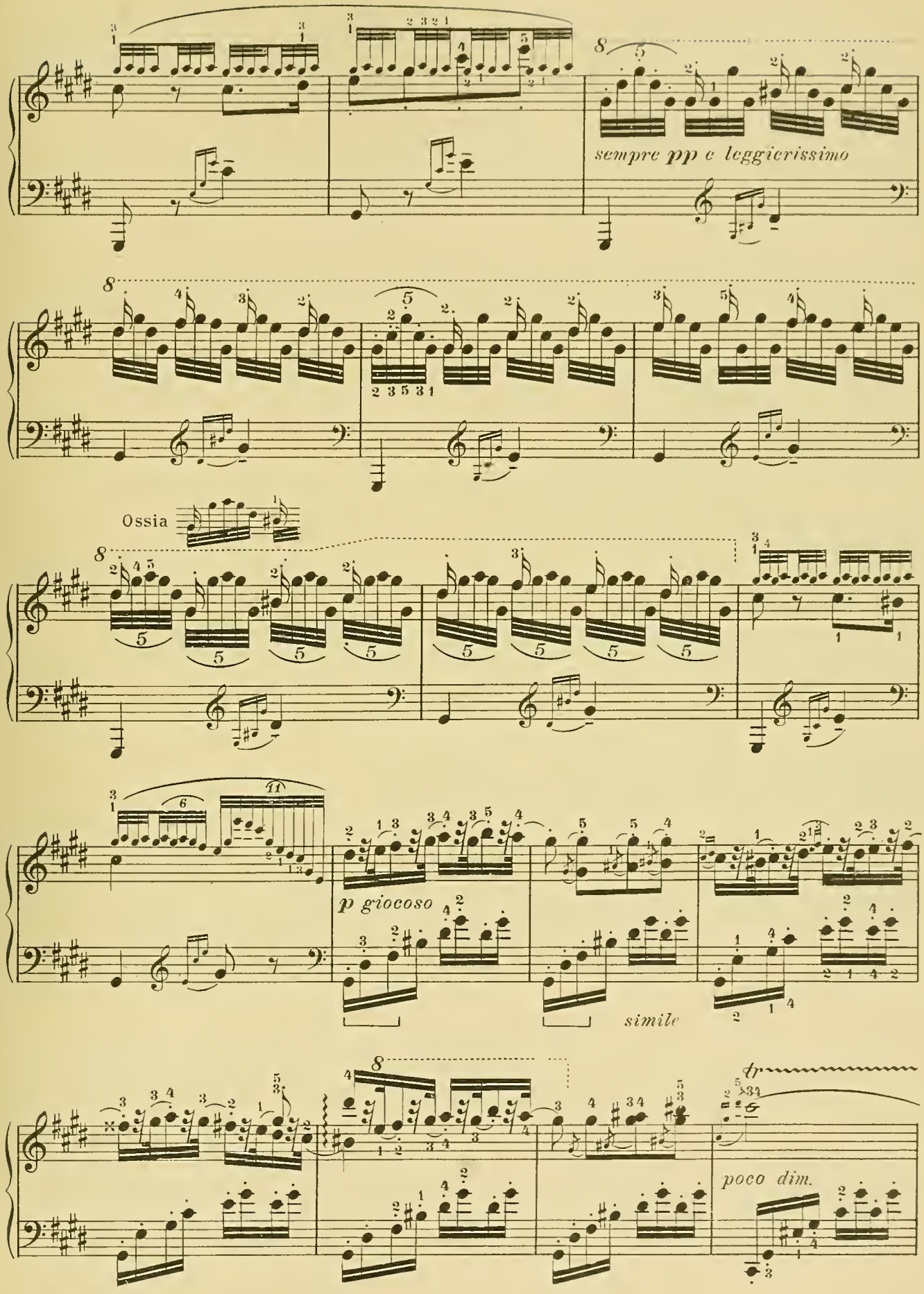
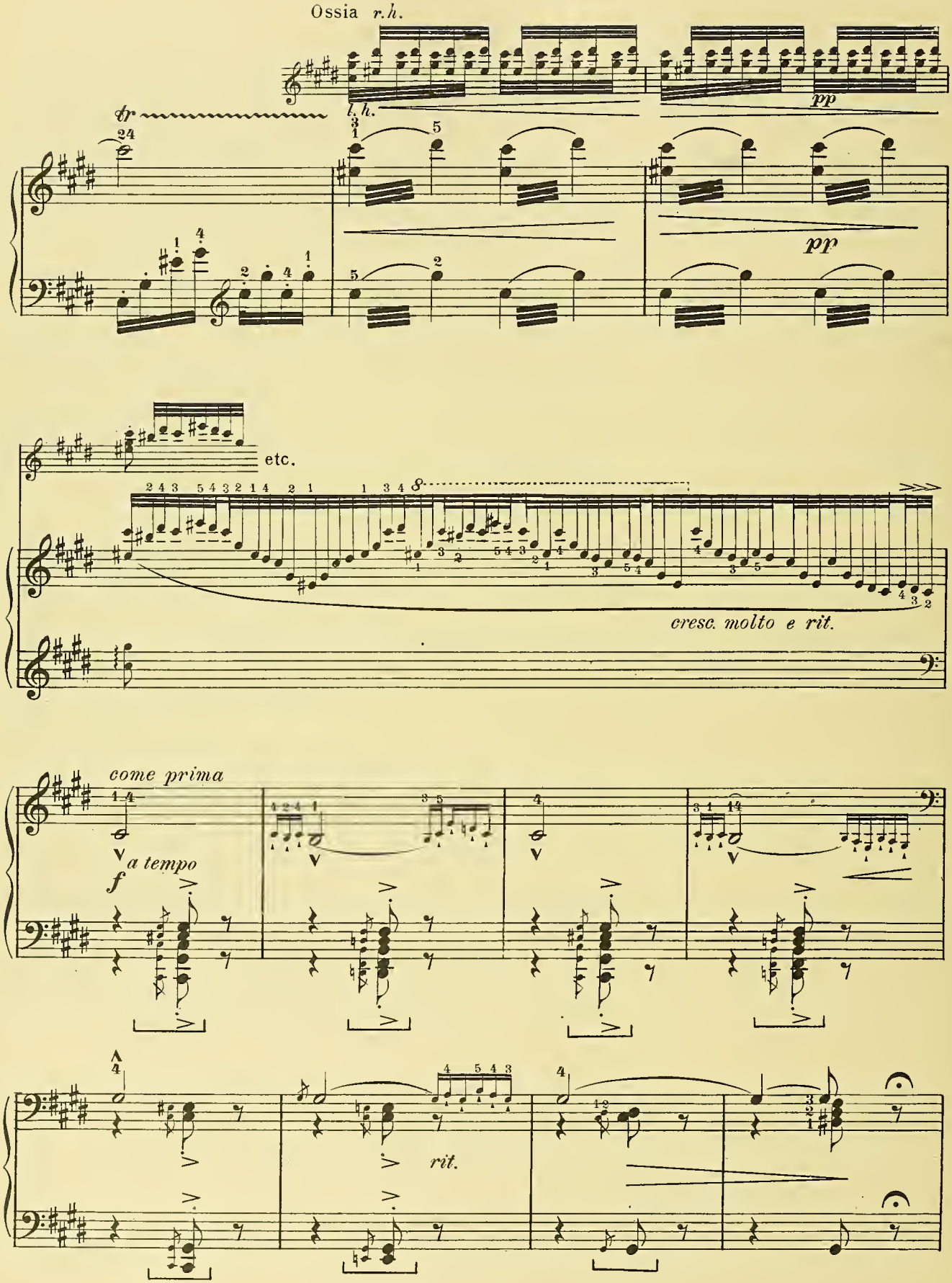
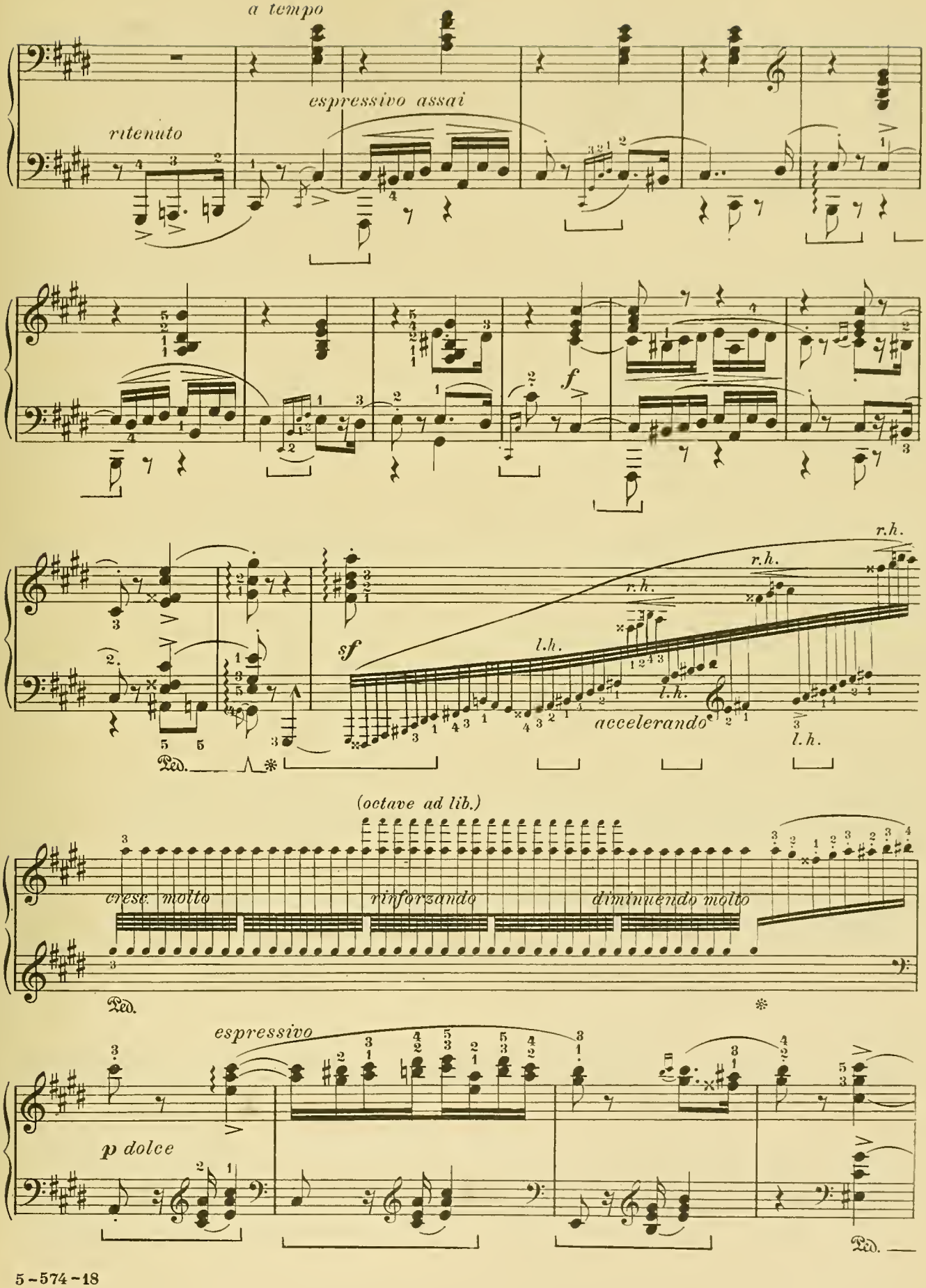
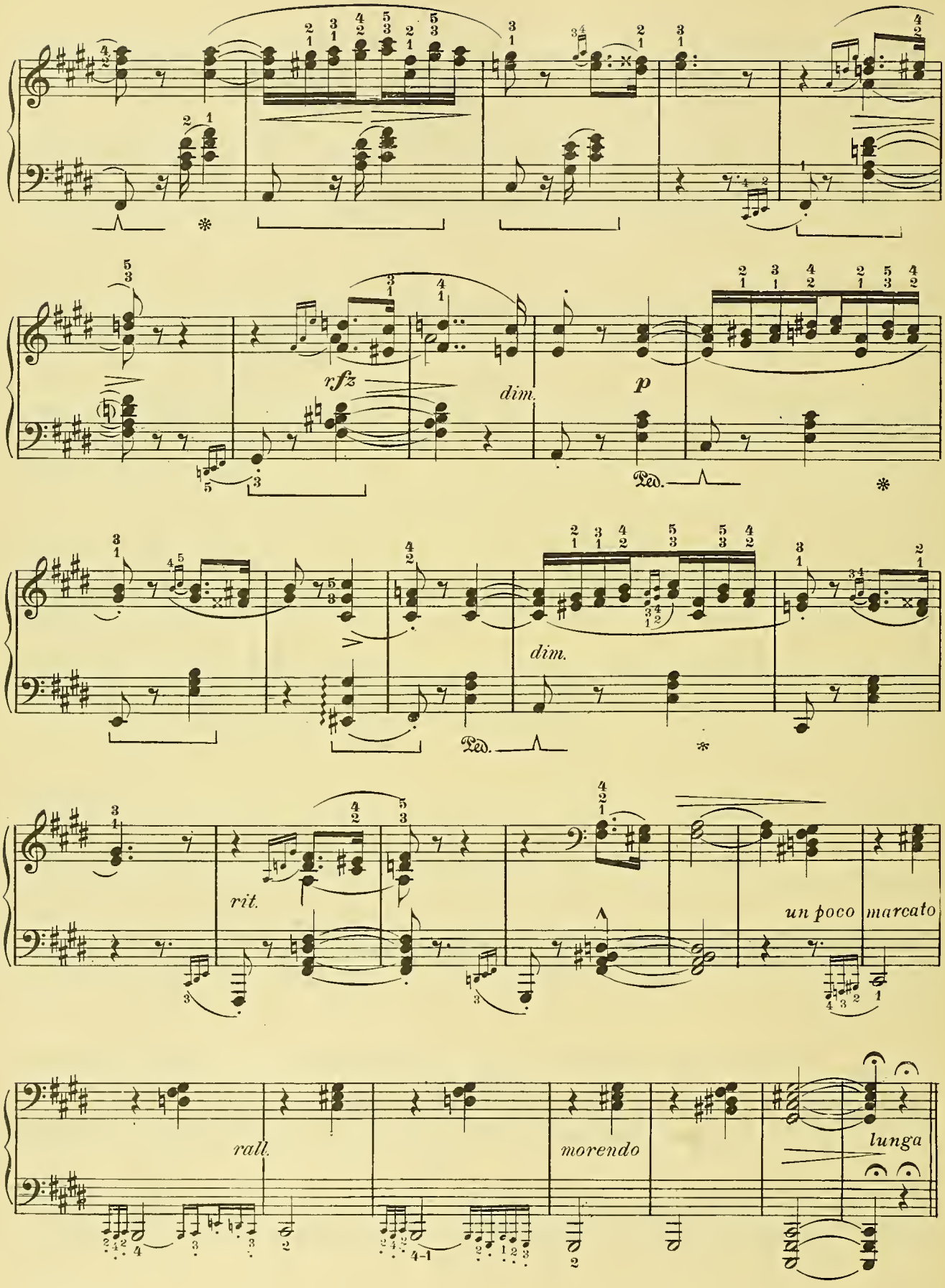

cresc.
rit.
a tempo
dolce con grazia
p
capriccioso
35
ten.
simile


sempre pp e leggicrissimo
Ossia
p giocoso
simile
poco dim.

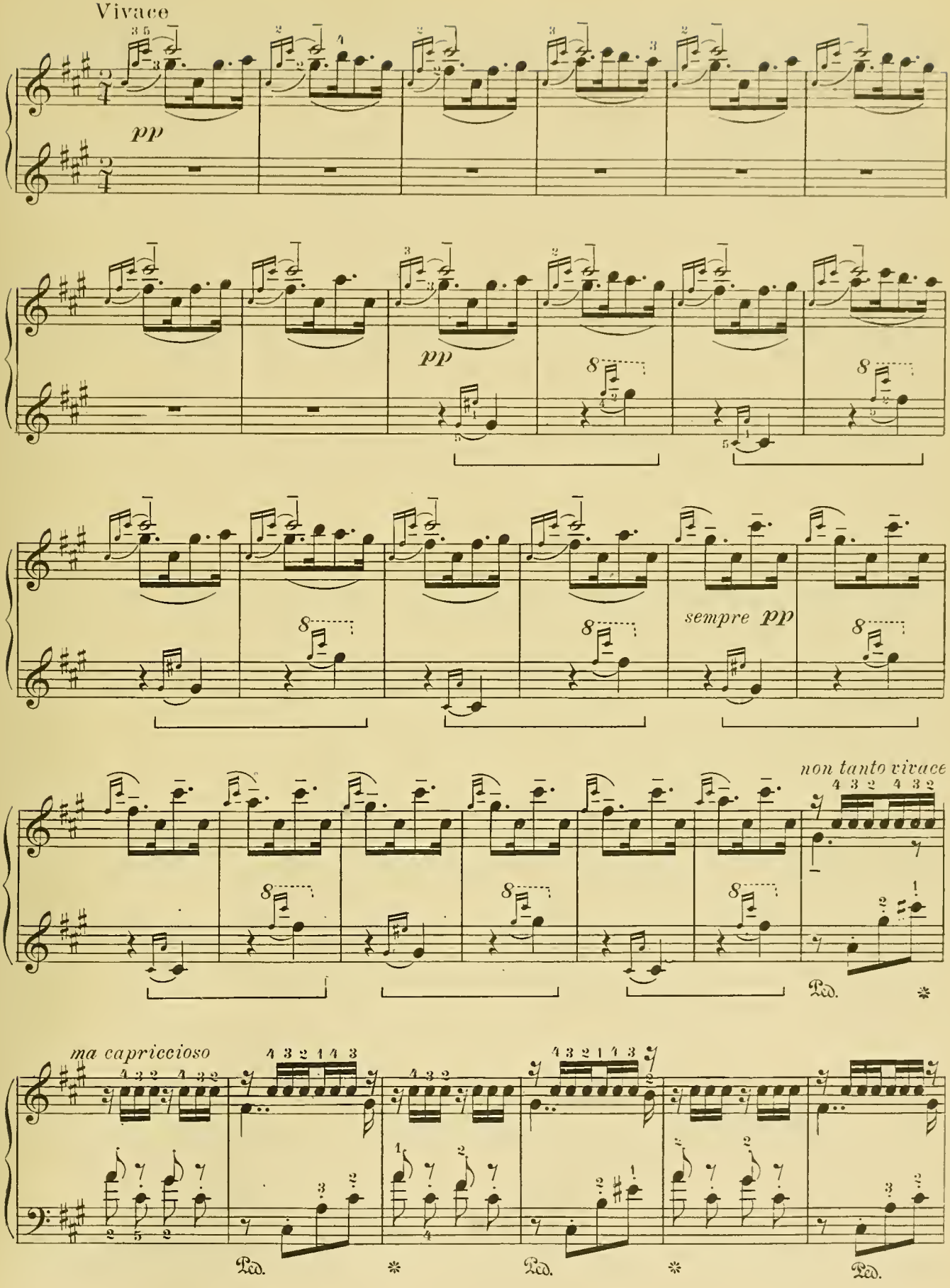

Ossia r.h.
l.h.
tr
pp
pp
etc.
cresc. molto e rit.
come prima
a tempo
f
rit.

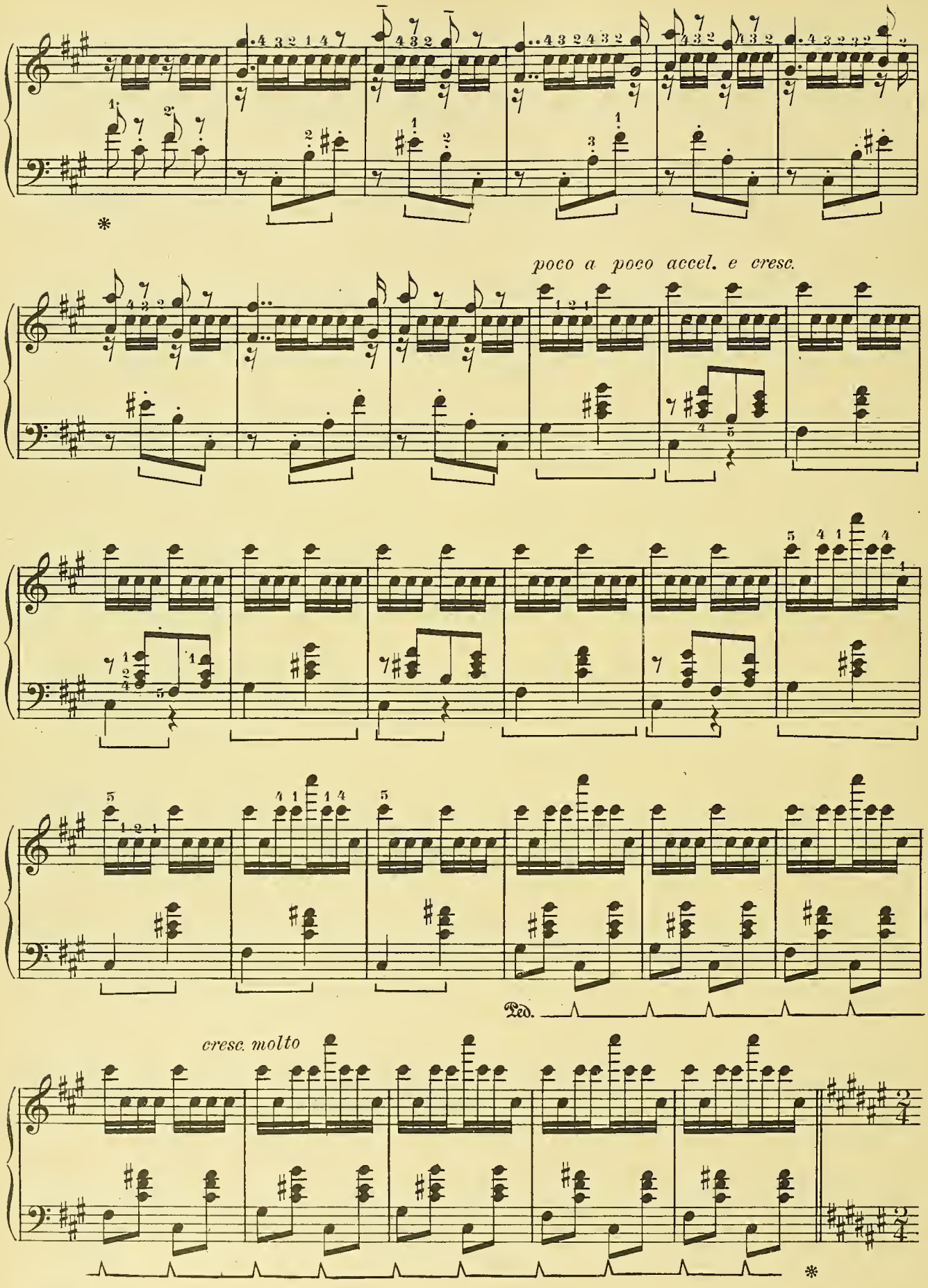

a tempo
espressivo assai
ritenuto
f
r.h.
r.h.
r.h.
sf
l.h.
l.h.
accelerando
l.h.
Ped.
(octave ad lib.)
cresc. molto
rinforzando
diminuendo molto
Ped.
espressivo
p dolce
Ped.

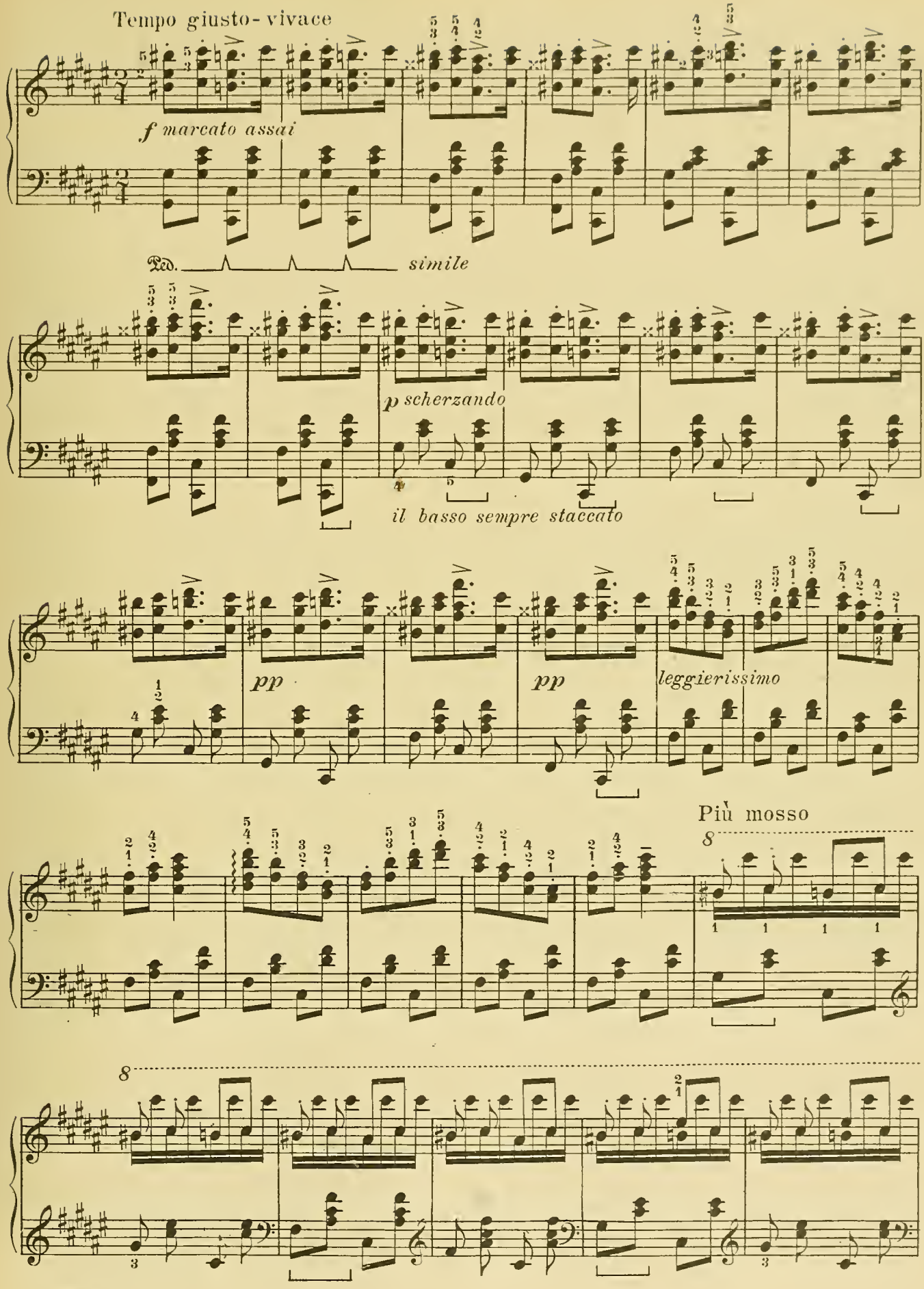

rfz
dim.
p
Ped.
dim.
Ped.
rit.
un poco marcato
rall.
morendo
lunga

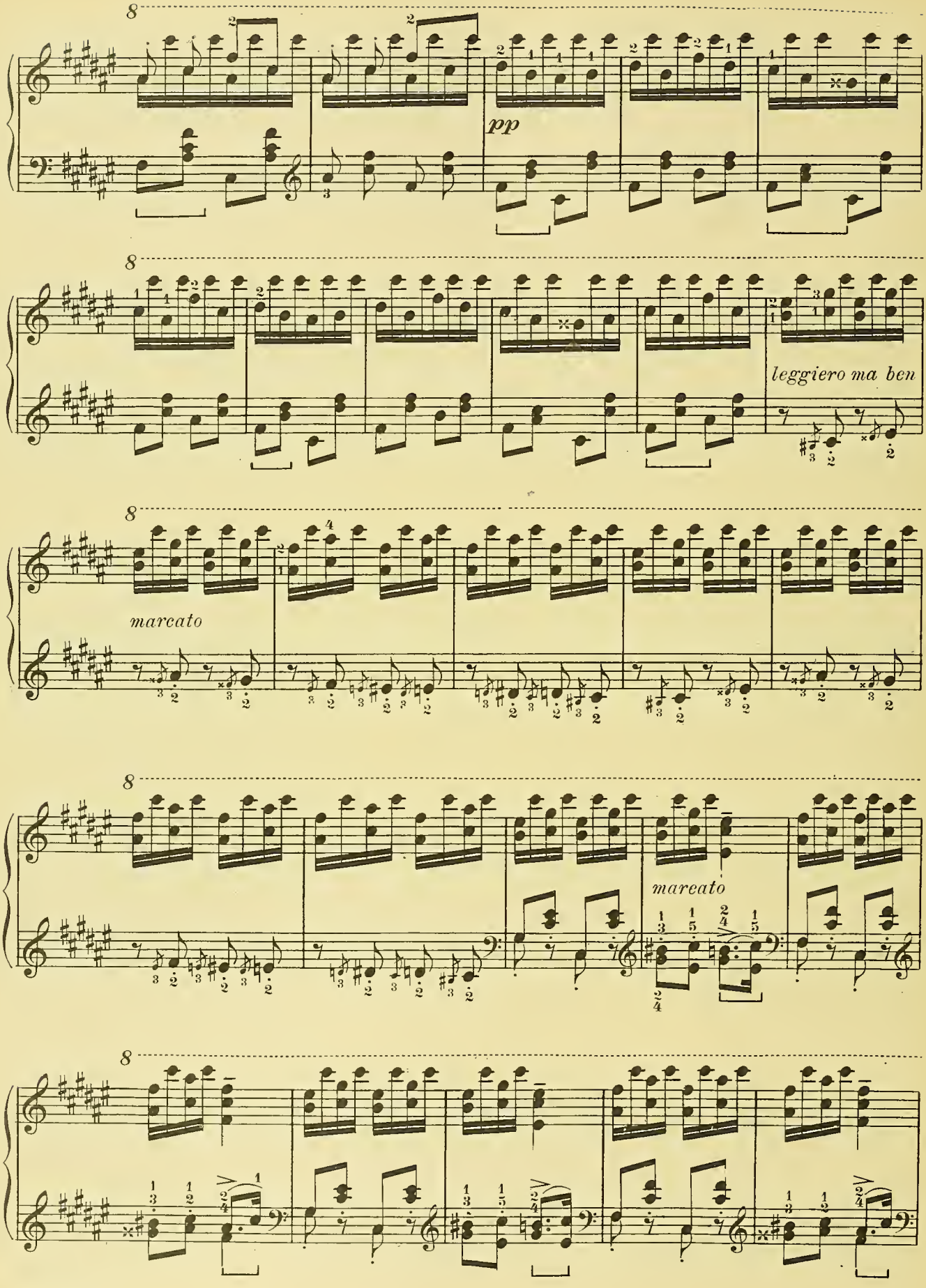
FRISKA

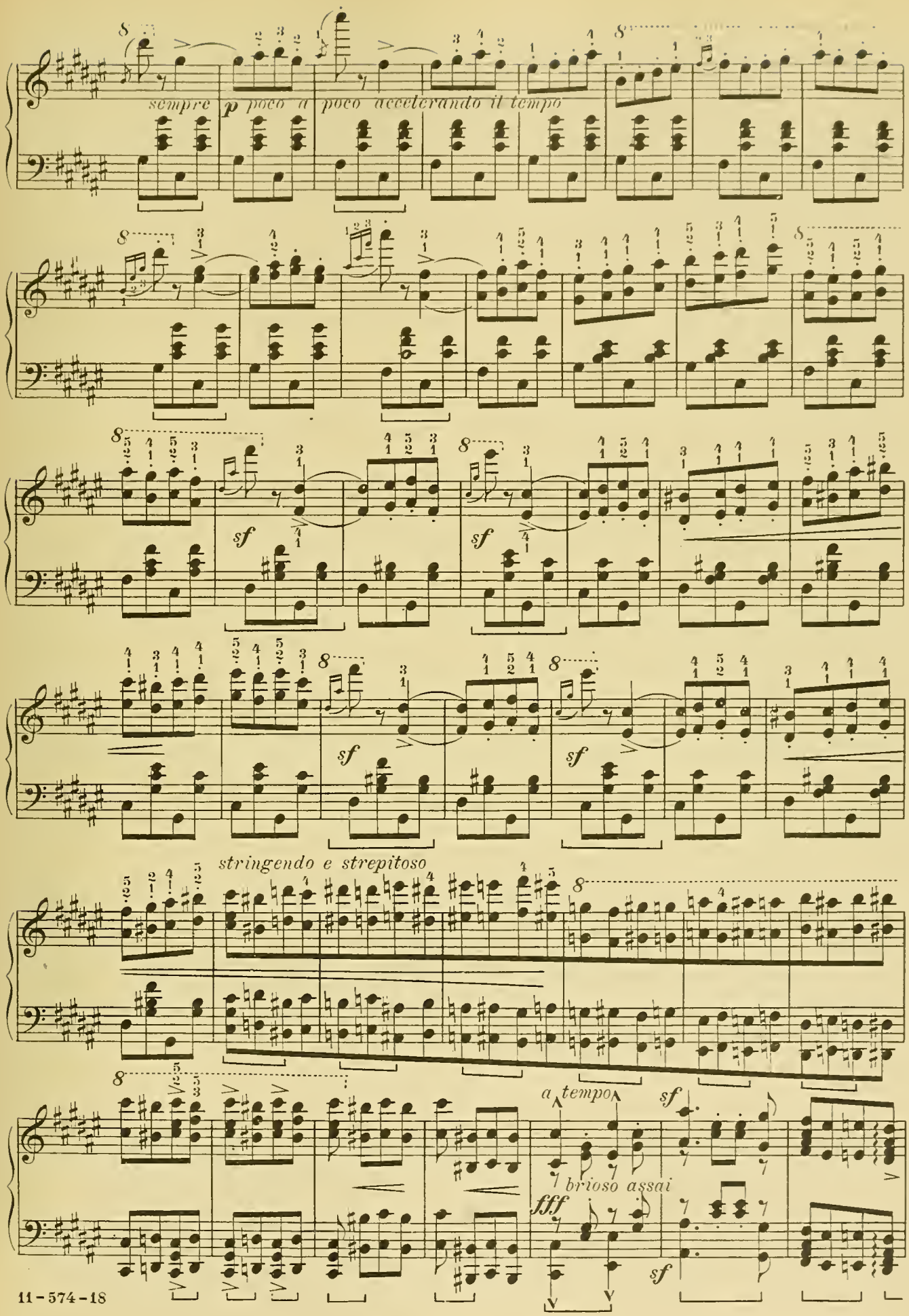
Vivace

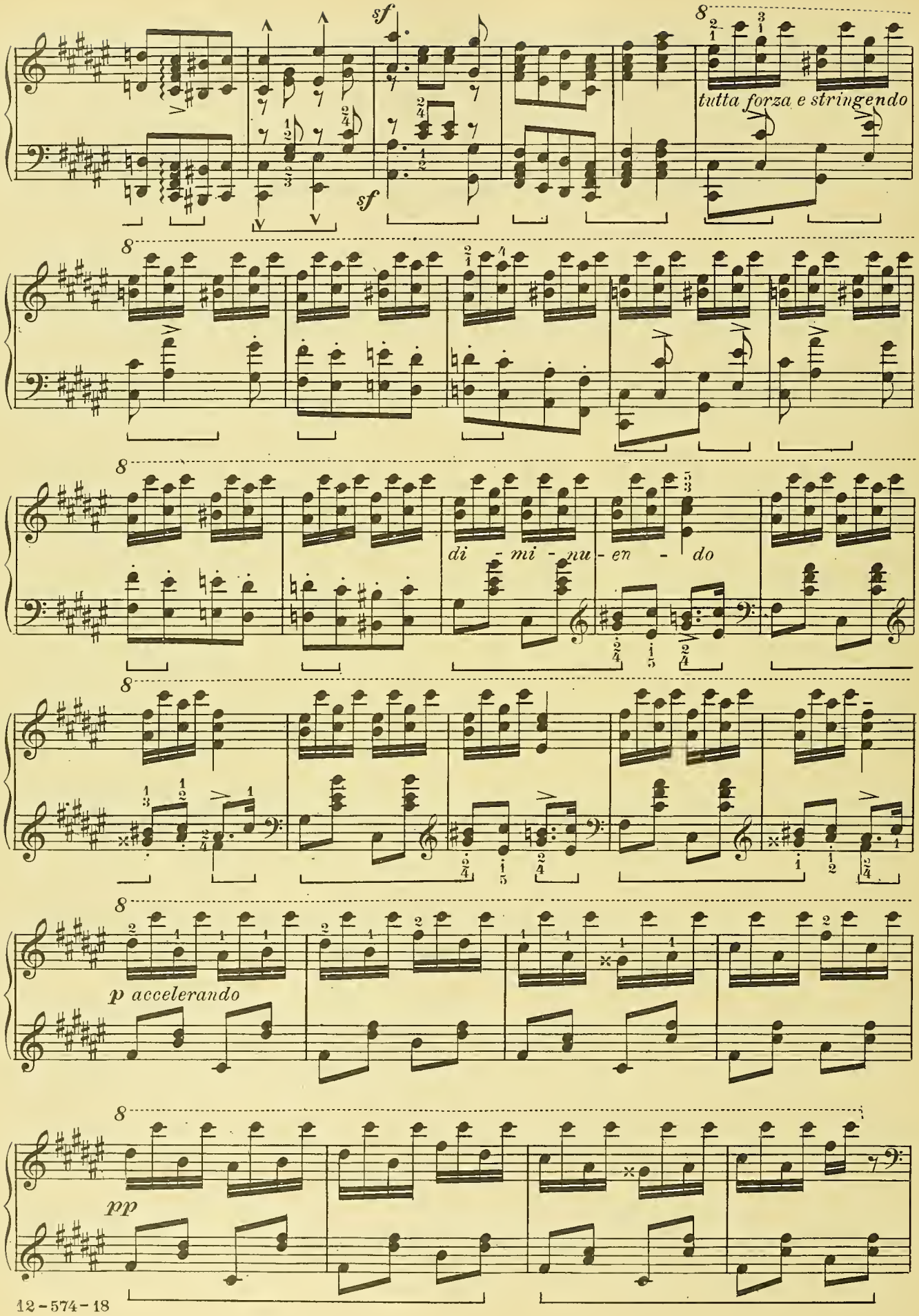


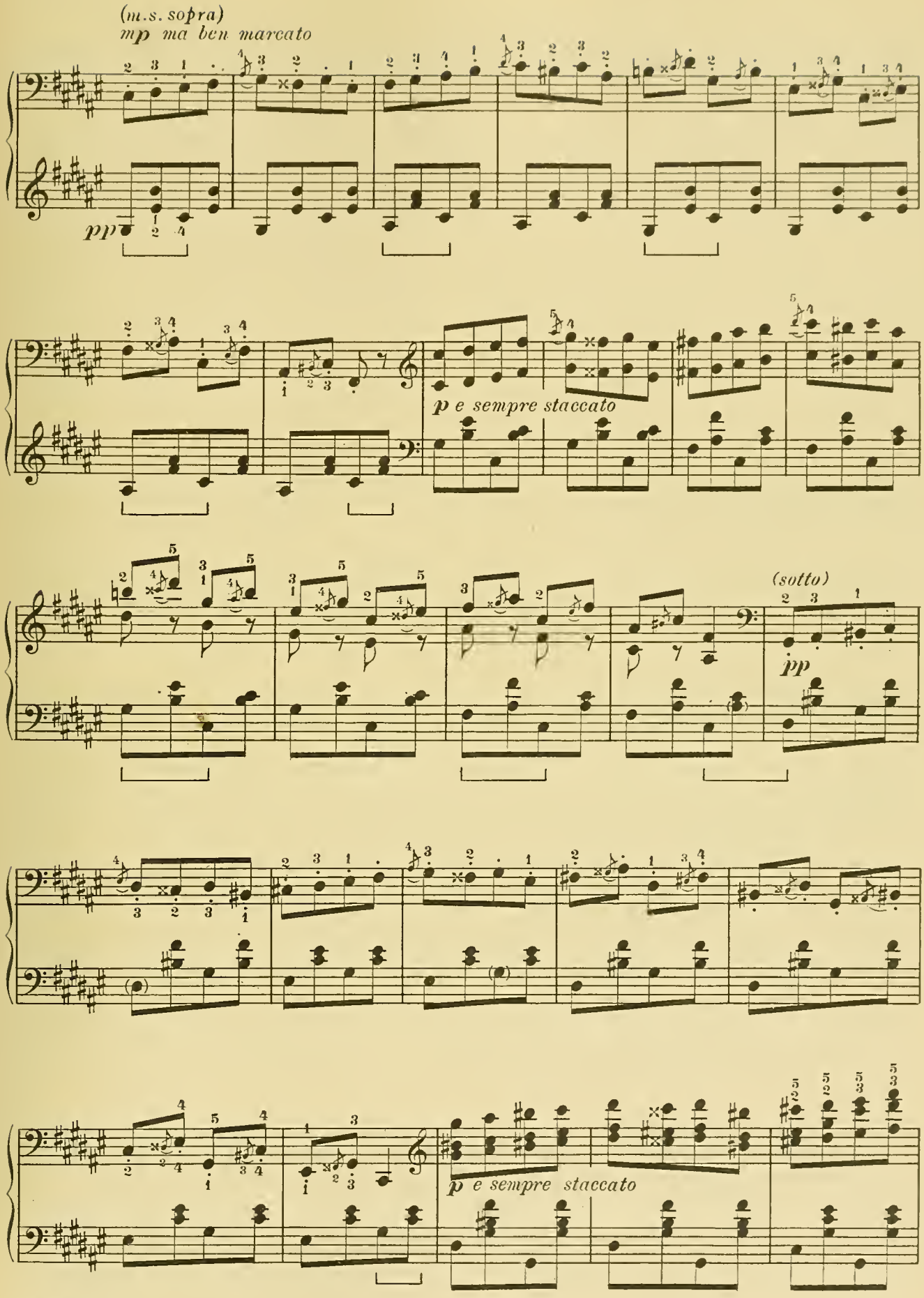

poco a poco accel. e cresc.
Ped.
cresc. molto

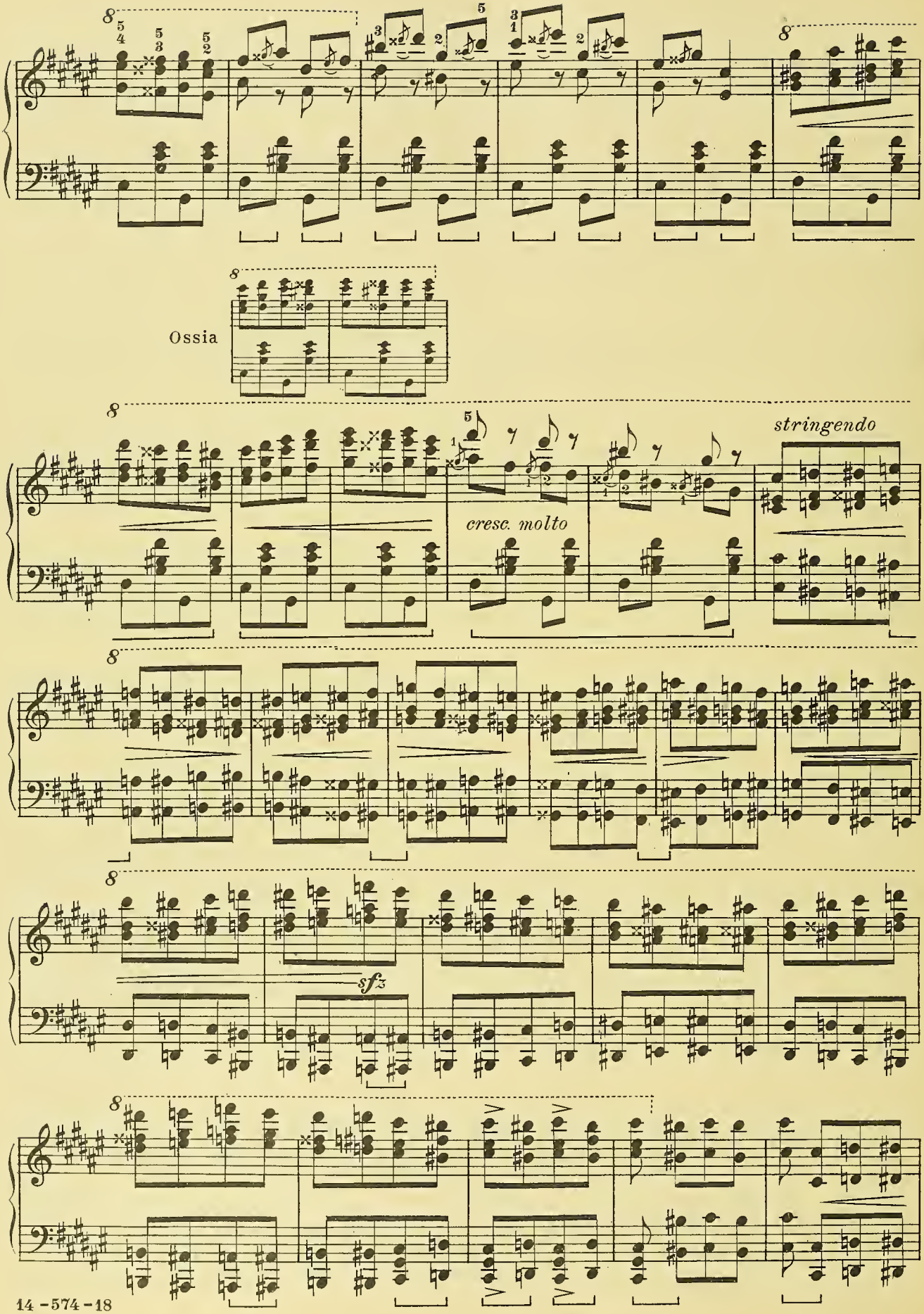

Tempo giusto - vivace
f marcato assai
Ped.
simile
p scherzando
il basso sempre staccato
pp
pp
leggierissimo
Più mosso
8
8

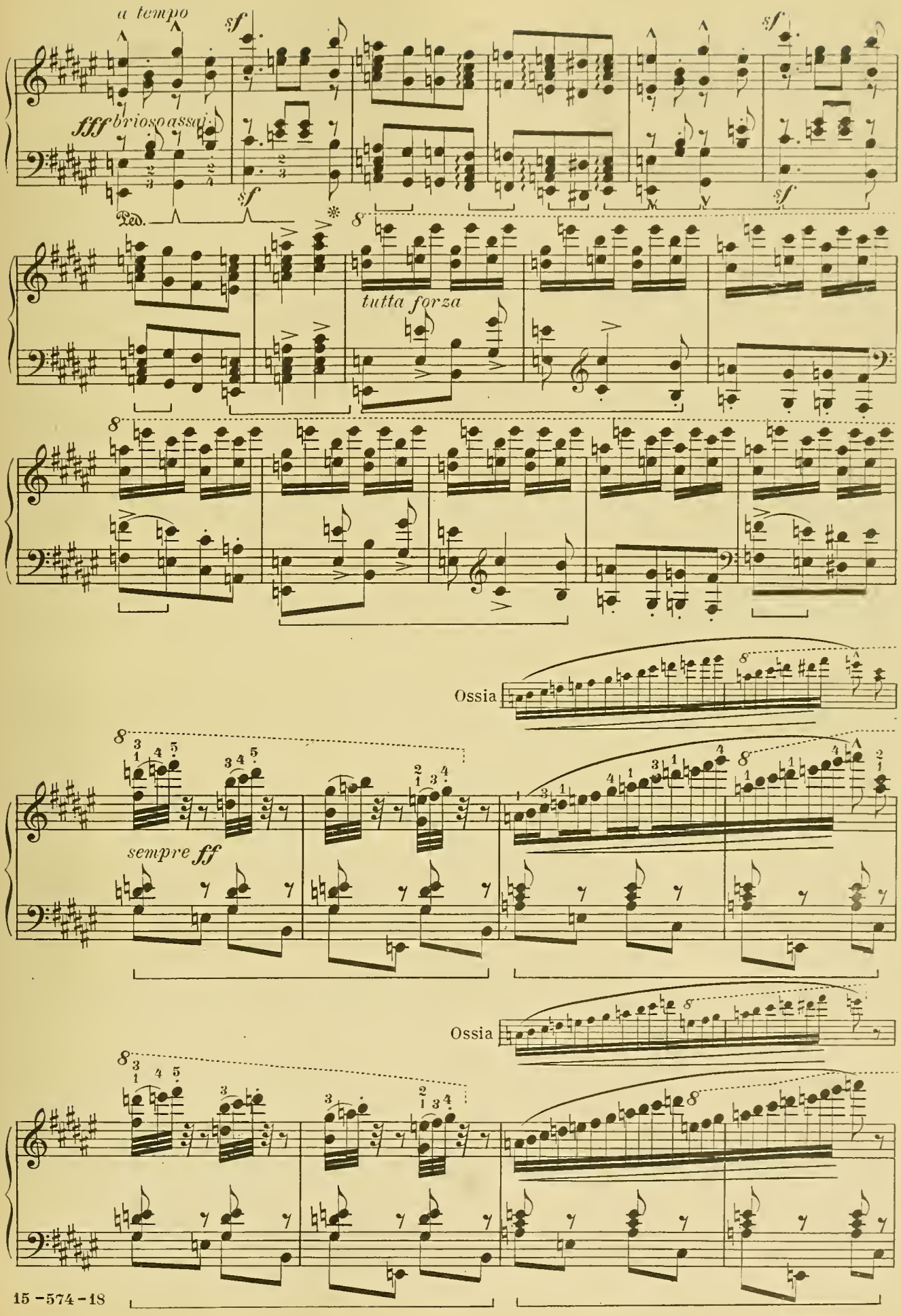

8
pp
8
leggiero ma ben
8
marcato
8
mareato
8

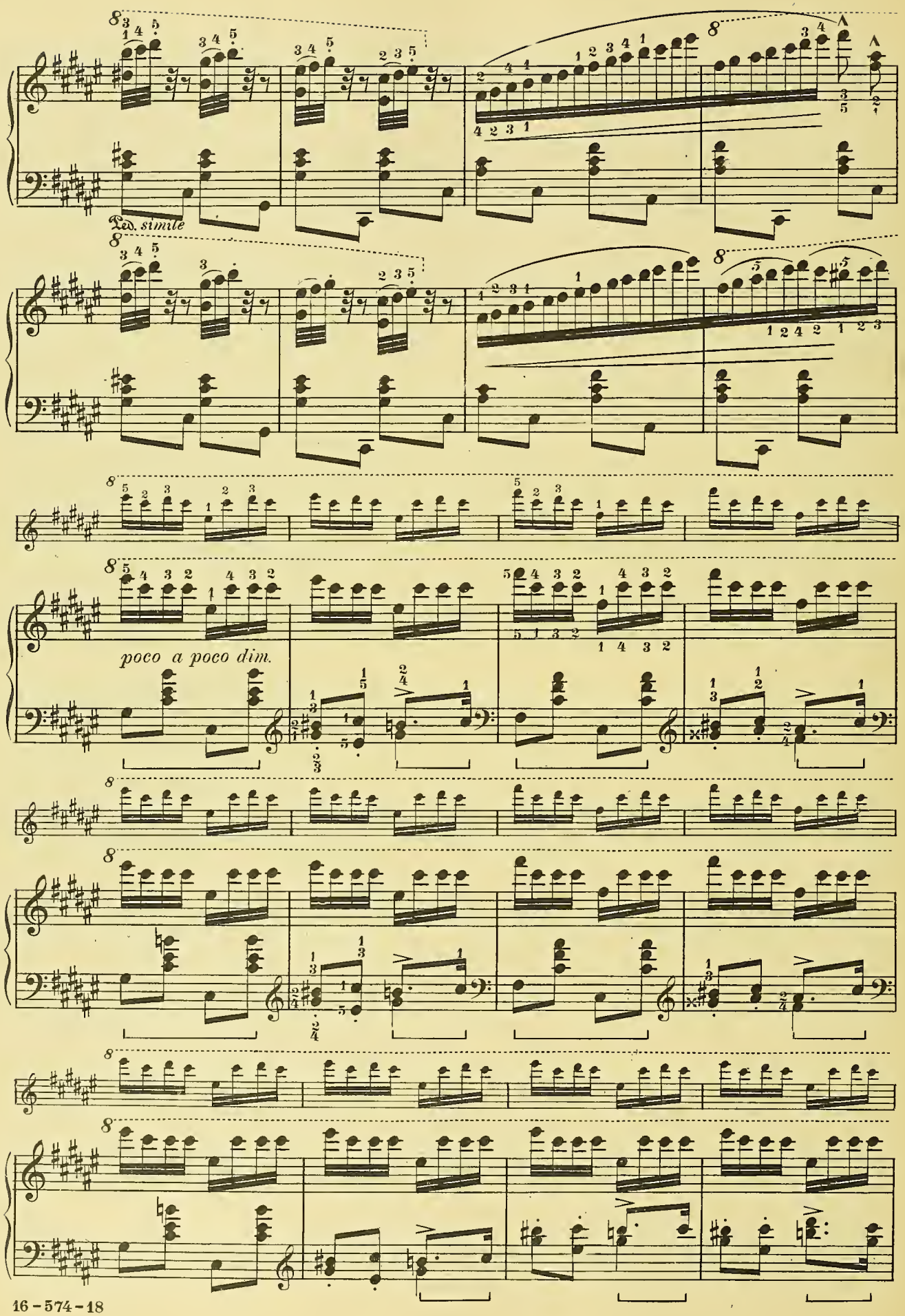

sempre p poco a poco accelerando il tempo
sf
sf
sf
sf
stringendo e strepitoso
a tempo
sf
brioso assai
fff
sf

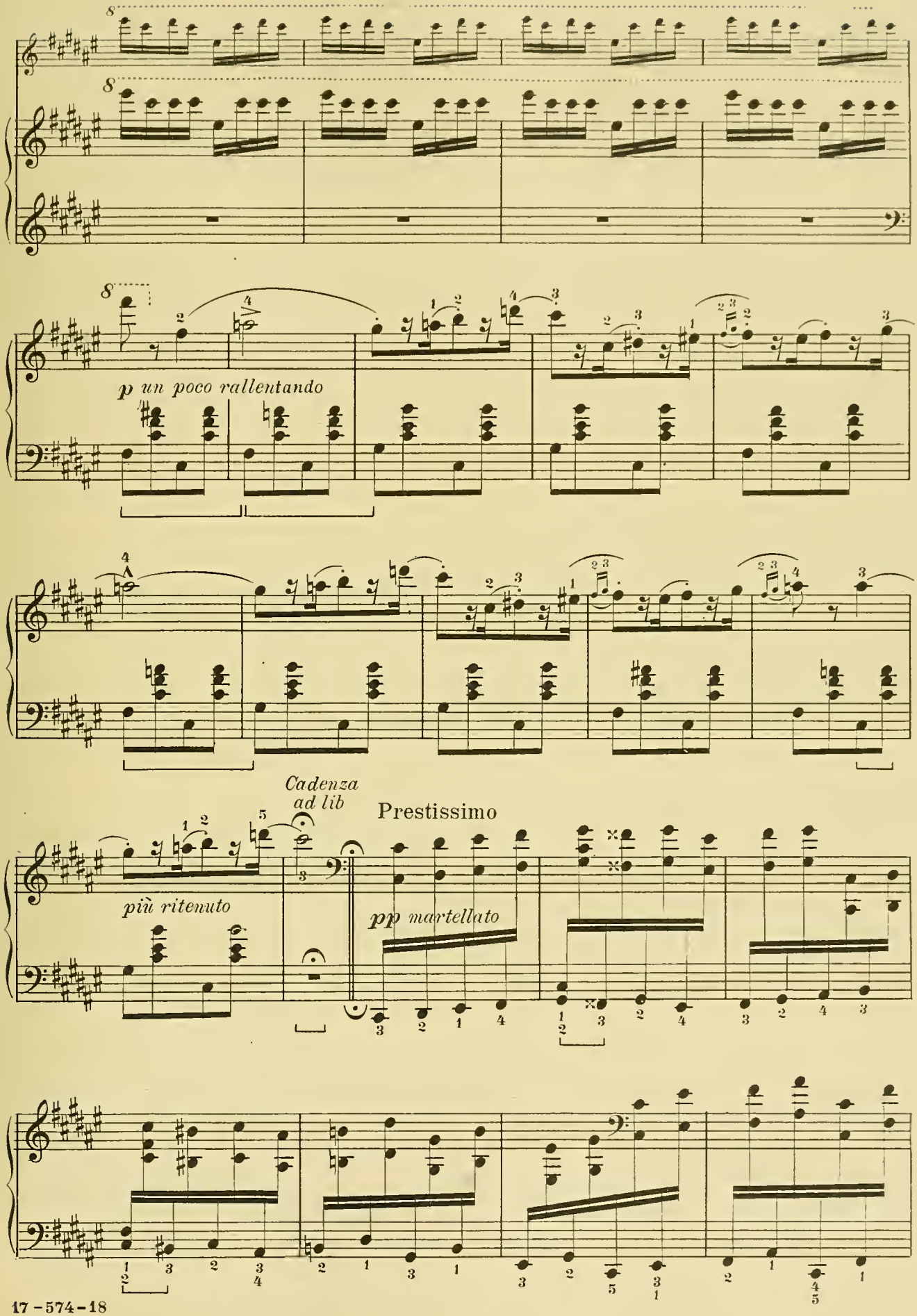

sf
sf
tutta forza e stringendo
di - mi - nu - en - do
p accelerando
pp

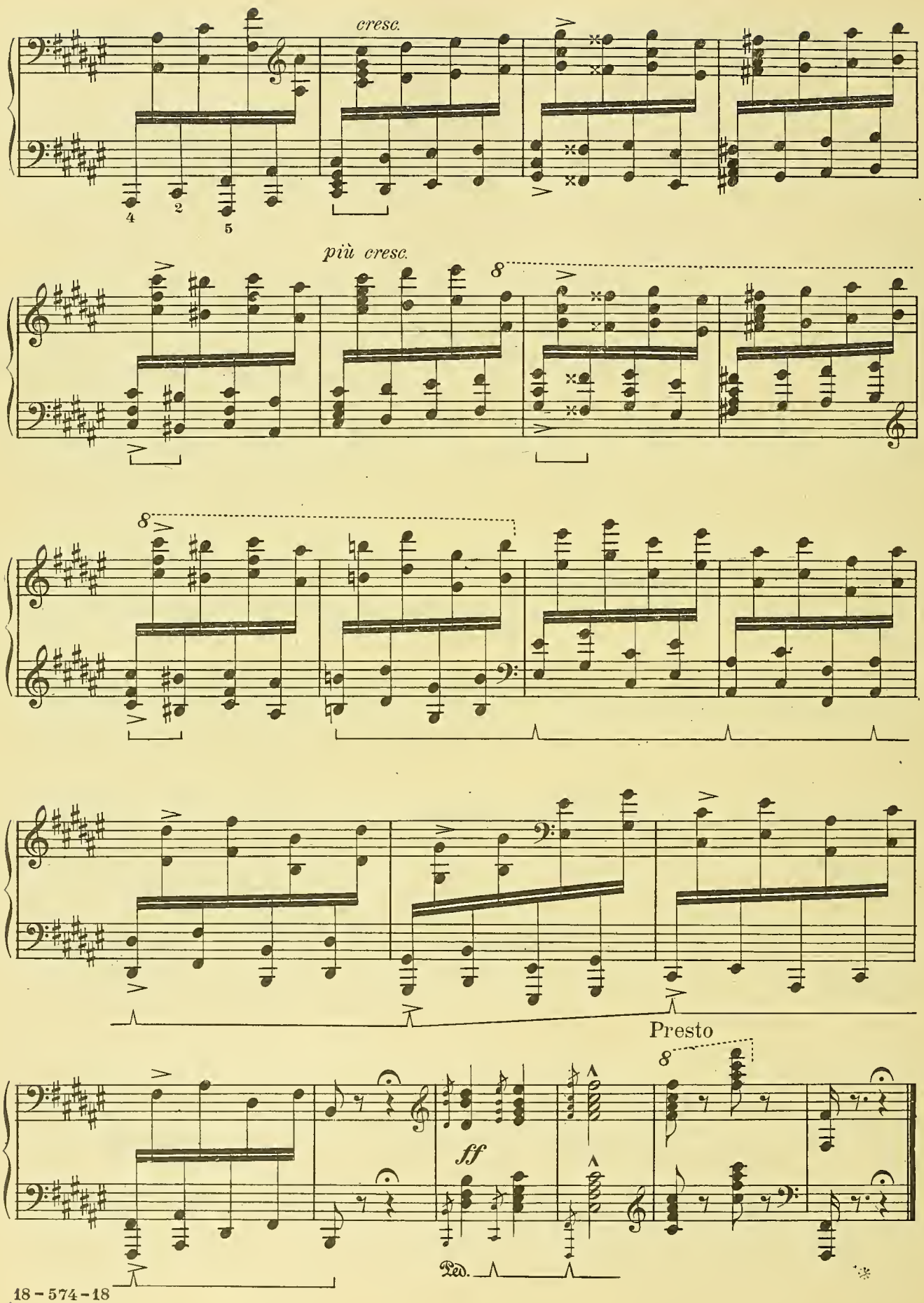

(m.s. sopra)
mp ma ben marcato
pp
p e sempre staccato
(sotto)
pp
p e sempre staccato


Ossia
cresc. molto
stringendo
sfz


a tempo
sf
fff brioso assai
Ped.
tutta forza
Ossia
sempre ff
Ossia


Ped. simile
poco a poco dim.


8
8
8
p un poco rallentando
Cadenza
ad lib
più ritenuto
Prestissimo
pp martellato


cresc.
più cresc.
8
8
Presto
8
ff
Ped.

# CHAPTER EXAMINATION

1. How many rhapsodies did Liszt write?

2. What is meant by the term Rhapsody, as used by Liszt?

3. What other type of work is termed a Rhapsody, and more properly so?

4. Why did Liszt use the appellation Hungarian?

5. What three forms are used in gipsy melodies, and adopted by Liszt?

6. Write several of the characteristic themes of this work.

7. How are Grace notes and other embellishments in this Rhapsody to be played?

8. Give a description or program to suit the different movements.

Student Percentage

Examined by Date

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